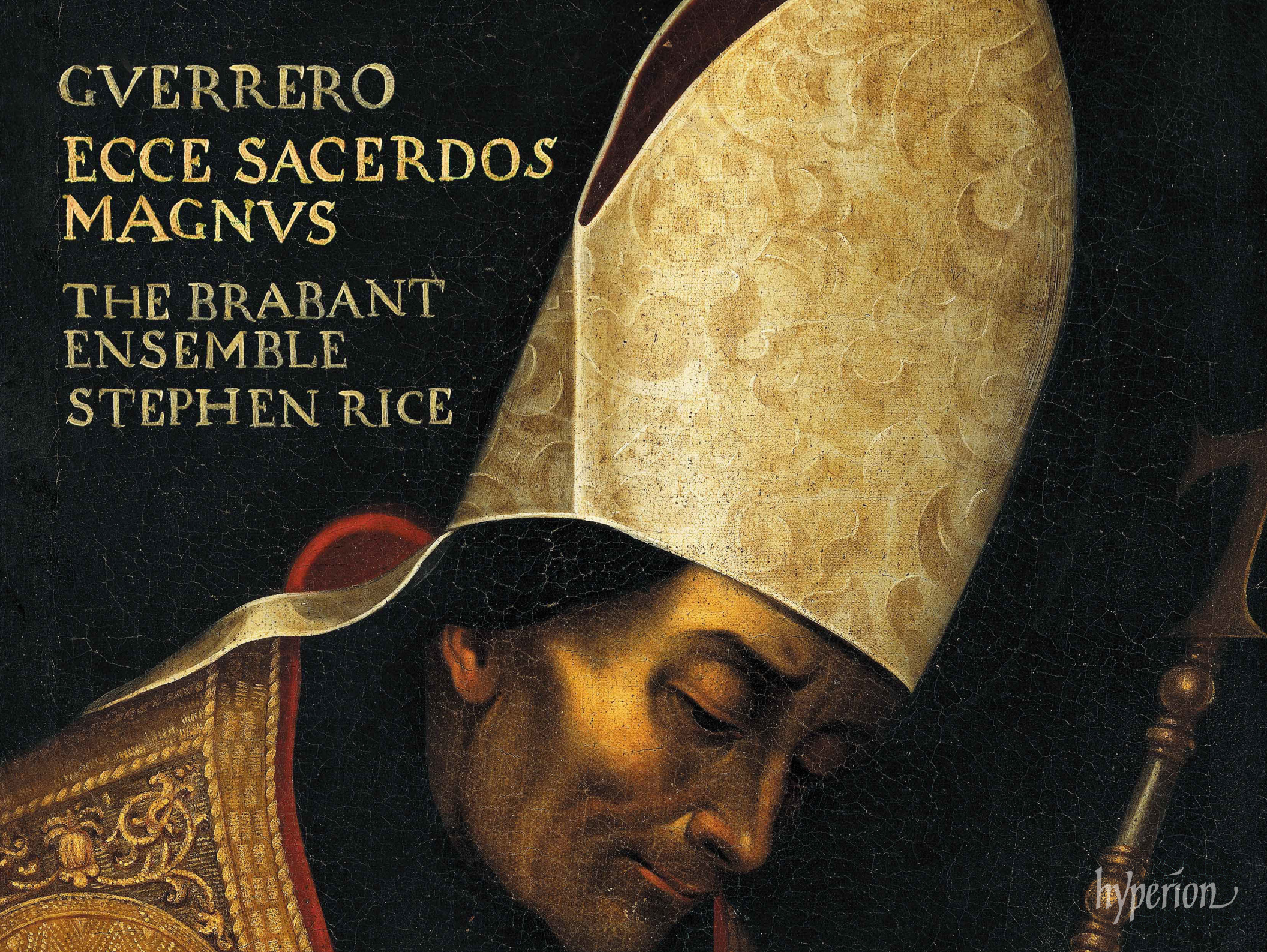
GVERRERO
ECCE SACERDOS MAGNVS

THE BRABANT ENSEMBLE
STEPHEN RICE



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THE BRABANT ENSEMBLE

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Front illustration: Portrait of Saint Thomas of Villanova (1600–before 1611) by Giuseppe Franchi (1550–*c*1627)

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OF THE THREE great composers of sacred music to have emerged from Spain in the sixteenth century, Francisco Guerrero (1528–1599) is described by the scholar Robert Stevenson as 'the most purely Spanish'. That he is also the least internationally famous is no coincidence: both of the other two, Cristóbal de Morales (*c*1500–1553) and Tomás Luis de Victoria (1548–1611), spent considerably more time outside their homeland than Guerrero, in particular in Rome, and in consequence came to the attention of a broader clientele. Their contemporary fame was certainly boosted by the more developed state of the music-printing industry in Italy as compared with Spain at that time: Guerrero in fact found it expedient to travel to Italy more than once in order to have his works printed. Alongside variations in such stylistic matters as dissonance treatment and scoring, Guerrero's choice of motet subjects differed from those of composers based outside Iberia. Stevenson points out that fewer than half of the texts set by Guerrero are duplicated in the much larger output of either of his contemporaries Palestrina (1525/6–1594) or Lassus (1530/32–1594), and in this regard he may certainly be viewed as embodying a peculiarly Spanish sensibility.

Francisco Guerrero's first music teacher seems to have been his elder brother Pedro, who also went on to make his living as a singer and composer. This instruction was of a rudimentary nature; the teacher who developed Francisco's musicianship to higher levels was none other than the above-mentioned Morales, who had returned to Spain in 1545 following a ten-year stint in the Sistine Chapel choir. After several months' instruction from Morales, Guerrero was said to be ready to take on a chapelmaster's role, and indeed he did so on Morales's recommendation in 1546, at the cathedral of Jaén, some 140 miles east of Seville. This proved a relatively short sojourn: having been granted a leave of absence in August 1549 to visit his family, he returned to Seville as a singer. In 1551 he was offered another *maestro de capilla* position, this time at Málaga. The chapter at Seville took steps to prevent Guerrero from leaving, however, engaging him immediately to teach the choristers and promising him the chapelmastership upon its renunciation by the already rather aged Pedro Fernández. Unfortunately for the younger man, Fernández, who had been in post since 1514 and was thus certainly over sixty at this point, survived another twenty-three years. Guerrero stayed the course, though, finally becoming *maestro de capilla* on 9 March 1574. In the meantime he had begun to publish his compositions, with volumes appearing in Venice, Seville (one of the earliest music prints in Spain), Leuven and Paris during these years. No other domestically based Iberian composer of the time managed such wide distribution of his work.

Guerrero's accession to the chapelmastership did not result in an entirely quiet life for the remainder of his career. In 1579 he was granted a year's leave in order to travel to Rome; he took a great deal more time than this, but eventually arrived in October 1581 and while there arranged to have a book of Masses and another of Vesper music printed. The Mass book would include *Missa Ecce sacerdos magnus*, even though its use of an external text (see discussion below) sat uneasily with the prescriptions of the new (Tridentine) Roman Use, which had been adopted in Seville in 1575—despite this, the practice persisted across the Iberian peninsula for several decades more. This Mass was dedicated to Pope Gregory XIII (r1572–85), to whom Guerrero was able to present the book during his visit. He reported in a letter to the chapter back home that the Pope had asked him detailed questions concerning the cathedral foundation at Seville, and in particular its finances.

Guerrero also made one highly significant voyage in the later part of his life, namely a pilgrimage to Jerusalem (an account of which he published in a book which continued to be reprinted well into the seventeenth century, and to

which we owe much of our knowledge of his life). In 1588 he successfully petitioned the Seville chapter to accompany the Archbishop, Cardinal Rodrigo de Castro (1523–1600), on a trip to Rome. Guerrero thence travelled to Venice where he arranged publication of more compositions: a book of motets and another of *Canciones y villanescas espirituales*, which were printed there by Giacomo Vincenti the following year. Leaving Venice on 14 August 1588, he reached the Holy Land and visited many Biblical sites, returning on 9 January 1589, but only after having been ambushed twice by pirates, and forced to pay large ransoms. Whether as a result of these depredations, the financial risks of printing his music, or both, Guerrero found himself in a debtor's prison by 1591, from which he was rescued by the chapter, who paid 280 ducats (nearly a year's salary) to his creditors. Meanwhile the cathedral had appointed the composer Alonso Lobo (1555–1617) as master of the choristers, a duty which Guerrero had held alongside that of *maestro de capilla*, but had struggled to fulfil even before his financial problems became overwhelming. After Guerrero's death, Lobo was to return to Seville in 1604 to take up the more senior role, having been chapelmaster at the primatial cathedral of Toledo from 1593.

Perhaps surprisingly given the unwelcome turn of events during his first voyage, Guerrero was hoping to return to the Holy Land in 1599, but instead fell victim to a plague that swept through Seville that summer. He was buried in the Antigua chapel of the cathedral, with the honours of a prebendary on account of his lengthy service.

* * *

Given the high quality of Guerrero's compositions, it is surprising that so many have yet to be recorded. So far as we have been able to ascertain, all of the pieces presented here are first recordings.

The six-voice motet **Gaude Barbara** is one of Guerrero's most joyous pieces: its comparative obscurity is perhaps explained by its dedication to a saint who is little celebrated. The work's texture is weighted towards the upper voices, as is common in Iberian music, and Guerrero makes extensive use of the potential for the divided superius and altus parts to intertwine expressively. The word 'Gaude' receives energetic treatment with rapid scalic writing, both at the beginning of the piece and a minute or so later when further reasons for rejoicing are listed ('for you have been raised to highest heaven, and are clothed in the glory of noble martyrdom'). Meanwhile at 'Impetrare quod petisti' and 'elevata / Es in caelo' there is contrasting use of 'faux-bourdon': chains of first-inversion chords creating a mellifluous semi-homophonic effect. The *secunda pars* begins with antiphony between upper and lower voices, following which Guerrero creates a fine climax with rhetorical repetitions of the phrase 'bring them with you into glory' ('Trahe post te ad gloriam'). The motet ends with a plea, again repeated several times, that the saint should intercede for us with Christ.

In setting verses from one of the most expressive of the Psalms (No 137, 'By the waters of Babylon we sat down and wept'), **Quomodo cantabimus?** displays Guerrero's ability to wring out extreme emotion with quite straightforward compositional techniques. The piece begins with the upper four voices entering imitatively: the two sopranos have an almost identical motif but the initial version with a minor third (a'–c"–e", sung a tone lower here) in the superius is chromatically altered to a'–c#"–e" in the *quinta pars*, a device used elsewhere in Guerrero's motets for similar purposes. The bassus enters only at the second text phrase, 'in a strange land', which is set almost homophonically and heard four times. The word 'Jerusalem' is accorded especial treatment, with lengthy melismas in fauxbourdon format first in the lower voices (at 1'52) and then the upper,

and finally 'If I do not remember thee' also receives an extended setting, of fourteen breves, with a motif that begins by bobbing between d' and f' as if to cement in the singer's mind the thought of the lost homeland.

With the six-voice **Simile est regnum caelorum**, Guerrero returns to the light and sunny scoring of *Gaude Barbara*: the subject matter is less obviously joyful, however, setting the parable of the vineyard labourers from Saint Matthew's Gospel. The motet is a model of concise and clear storytelling, blending traditional imitative writing with extensive use of homophony and antiphony. The text-setting is rather conversational in places, with words such as 'operariis' and 'denario' treated syllabically and with the unstressed syllables placed on semiminims, without loss of intelligibility. When describing those standing in the forum 'idle' ('otiosos', 1'31), long notes are used, with a succession of suspensions stretching out the time; but the vineyard owner gives these individuals rapid instructions to get to work ('Ite et vos in vineam meam'). Finally his generosity in paying in full even those who did not work a full day (the point of the parable: all who come to the kingdom of heaven, however late, are welcomed as equals) is illustrated again with longer notes and a broad tessitura for 'dabo vobis' ('I will give you').

O crux splendidior brings a solemn grandeur to the subject of the Holy Cross, with slow movement in the Dorian mode, whose raised sixth degree gives rise to more major chords than a modern minor key and consequently lends the motet a bittersweet quality. The music slows further at the words 'Dulce lignum, dulces clavos' ('Sweet wood, sweet nails'), which are set almost chordally; later the word 'salva' uses the characteristic four-note melody from the beginning of the antiphon *Salve regina*, adding a Marian flavour to this text on the Crucifixion of her Son. The piece ends with an unusually poignant 'Alleluia'.

In **Ductus est Jesus**, a Lenten text which Guerrero also set for five voices, the story is told of Jesus's temptation in the wilderness. The work begins calmly, describing the length of the fast undertaken; but the appearance of the devil once Jesus is hungry creates action. The tempter challenges Jesus to turn stones into bread, but he is unruffled, quoting the scripture's line that man lives by the word of God alone. Guerrero's setting demarcates these three episodes very clearly, suggesting a more dramatic mode of performance than is customary for Renaissance motets.

Missa Ecce sacerdos magnus, published in Rome by Domenico Basa in 1582, is scored for five voices with divided altus for nearly all its duration. Like many sixteenth-century works, it is based on plainsong; but (as noted above) unusually for a Mass postdating the Council of Trent (1545–63), the chant melody is in several sections sung to its own text, rather than those of the Mass Ordinary, and in the first part of the Agnus Dei, the melody is set in canon between the second altus and the tenor parts, so that only three voices sing the standard text. With musical material in several other sections being based on the same tune, the Mass is suffused with this melody, yet Guerrero achieves great variety in his treatment of it.

The tripartite Kyrie introduces the four free voices first, with the chant entering only after eight breves and in long notes, in the manner of earlier *cantus firmus* settings. Only the first phrase maintains the chant in breves, however, and thus the entire melody is able to be heard within a section just thirty breves in length. The Christe is freely set: the second altus, which begins with the chant melody, is last to enter, though without using the plainsong text. In the second Kyrie the extraneous text is heard again, this time in the first altus, entering after two breves: this voice sings only the first phrase, twice in breves and then effectively in semibreves (though in fact the 1582

print notates this last *cursus* of the melody in breves but under a mensuration signature indicating diminution by half). Meanwhile the free voices achieve a climactic effect by the superius extending its upper range to a notated g'' (sounding f'' in this performance) and a series of cascading semiminim figures in this voice and the tenor and bassus.

The Gloria begins, after the usual intonation, in a more chordal fashion, and this texture is not entirely broken throughout, so that the long text is delivered in just 101 breves. Nevertheless, there are moments of imitative writing, most notably at 'Domine Deus, rex caelestis' (track 11 1'02) where four of the five voices state the opening of the plainsong melody. The movement breaks before 'Qui tollis peccata mundi, miserere nobis', which is introduced chordally, and initially without the superius. As is standard, the 'Quoniam' section raises the temperature with livelier writing, again using the characteristic c''–a'–c''–d''–c'' opening of the chant; the second occurrence of the name of Jesus is emphasized with a broadening of the harmonic rhythm, before the final 'Cum Sancto Spiritu' energetically presents the chant melody once more, this time in tenths between superius and bassus.

The Credo is perforce the longest movement, extending to 202 breves or twice the length of the Gloria. The opening is in a way old-fashioned for the 1580s, with a duet between superius and altus I echoed when the tenor and bassus enter nearly five breves later. The free entry of altus II in the meantime reduces the effect of early sixteenth-century pair imitation, however. From 'Et in unum Dominum' the text-setting becomes more concise, with this phrase heard only in the top three voices, the tenor and bassus joining in for 'Jesum Christum'. As usual the tone becomes more reverential as the Incarnation approaches, from 'Qui propter nos homines' (13 2'01) onwards. The 'Et incarnatus' itself is chordal, and explores the 'subdominant' tonal area.

For the first time in the Mass the texture is reduced at the 'Crucifixus', to a trio of superius, altus I and tenor. This scoring persists into the 'Et resurrexit', which builds in energy through 'Et iterum venturus est'. The full texture resumes at 'Et in Spiritum Sanctum', with the four lower voices beginning chordally before the superius enters with a very clear statement of the plainsong ('et vivificantem'). The movement reaches its climax at 'resurrectionem mortuorum' (from 15 1'40) before ending with a bouncy 'et vitam venturi saeculi'.

The superius begins the Sanctus with a long-note exposition of the chant melody, though sung to the standard Mass text: the true *cantus firmus* enters in altus I after seven breves, with the 'Ecce sacerdos' text stated in full over the remaining thirty-one breves of the first section. In the triple-time 'Osanna' the material is again chant-based, with altus I and superius opening in close canon. Guerrero makes extensive use of hemiola, frequently setting the words '[O]-*san*-na *in* ex-*cel*-sis' thus, but also varying the stress patterns to achieve a feeling of sprung rhythm. The Benedictus is a lower-voice trio for the two altus voices and the bassus, leading as is customary to a repeat of the 'Osanna'.

The bipartite Agnus Dei draws out some of Guerrero's best writing, as this movement so often does. As noted above, the first section features the plainchant melody in canon between altus II and tenor, both with the 'Ecce sacerdos' text. There is a caesura at 20 1'04 where a full cadence on the 'subdominant' is reached before the superius resumes the Agnus text with 'miserere nobis'. After the section break, the texture expands to six voices: unusually this does not simply involve a *divisi* in one voice (though the bassus does indeed divide), but a reorganization of the upper parts as the two altus voices merge and a second superius is introduced. It is superius II that carries the external text, beginning after six breves and at the highest

pitch that these words have been heard, though superius I and bassus I also sing a modified version of the melody, while the remaining three voices have a syncopated rising figure in much shorter notes. The statement of the 'Ecce sacerdos' text concludes at 21 2'31 and from this point superius II joins the other voices in the final 'dona nobis pacem'. Guerrero expands the tessitura to its widest by introducing a low bassus II lead shortly before the last cadence, while superius I is near the top of its range. As usual, once the cadence is reached in two voices (3'22) there is a plagal extension in the remaining parts to bring the Mass to a peaceful conclusion.

The five-voice **Peccantem me quotidie** is one of Guerrero's most expressive works, the penitential text drawing an intense synthesis of controlled dissonance and rhetoric. The opening imitative point winds around the pitches G (in altus II and bassus) and D (in superius, altus I and tenor) before the responding 'et non me paenitentem' explores lower ranges. The 'fear of death' ('timor mortis') is set in a more impassioned style, rightly since there is no redemption in hell ('quia in inferno nulla est redemptio'). The texture moves to chordal writing as it implores God for mercy (4'12), and the word 'Miserere' is repeated several times, its dotted rhythm imparting a regular and ominous footfall to the final section of the piece.

Beatus es is a short motet at only fifty-eight breves, in praise of St Sebastian. Its contrapuntal surface is relatively untroubled, with a predominance of stepwise motion and small leaps combining with its major mode to portray a sense of well-being that might be thought somewhat at odds with the martyr's suffering. Guerrero is as usual well attuned to the theology of his text, however, since the reason for this assurance is explained: 'For with the saints you will be joyful.' At this point a slightly more energetic approach is taken, with shorter notes illustrating the heavenly rejoicing while retaining the earlier stepwise motion: the piece concludes with a cascade of semiminims repeating the words 'in aeternum'.

The four-voice **Quae est ista?** was, like *Peccantem me quotidie*, among the motets published in Seville by Martin de Montesdoca, in 1555 when Guerrero was in his late twenties. Not surprisingly, it is rather more traditional in style than more homophonic works such as *Simile est regnum caelorum a 6*, beginning with a fully worked-out imitative point in superius and altus followed by tenor and bassus, and continuing with the pairing of voices for the appropriately rising phrase 'quae ascendit per desertum'. At the end of the *prima pars* the words '[electa] ut sol' are set to an upward leap of a fifth: few composers who approached this text could resist the reminiscence of their boyhood lessons in sol-fa ('ut' being the original syllable that is now 'do' in this system). The *secunda pars* begins with an example of dissonance treatment that would be eliminated in Guerrero's later style, where in two-part writing the superius leaps down a fifth (on the last syllable of 'propera') to a dissonance of a second with the altus. But the young Guerrero was able to write smooth and mellifluous polyphony as well, such as at 'vulnerasti cor meum' (1'18) where the altus and tenor sing together in thirds, and later the superius and bassus in tenths.

In 1563 the Leuven printer Pierre Phalèse released a publication devoted to *Magnificat* settings by Guerrero. Each of the eight tones was set twice, once for the odd-numbered verses and once for the even. Here we present the even-verse **Magnificat secundi toni**, largely for four voices (as is the case with the entire print) but with verse 6 reduced to a trio by the omission of the tenor, and verse 12 expanded to achieve a climactic effect by dividing the superius. The odd-numbered verses are as usual sung to the plainsong tone, which also provides much of the melodic material for the polyphonic sections.

In verse 2 the entire texture is imbued with the canticle tone, and the verse structure is articulated by a clear cadence at the midpoint, with the superius and tenor taking up the thematic material thereafter. Verse 4 takes a contrasting approach, the altus commencing with the tone in long notes while the other voices have a free, gently descending figure. Again the two halves of the verse are quite clearly distinguished: as the second phrase, 'et sanctum nomen eius', is introduced, all four voices have free material, though the tone re-emerges in the tenor just before the end.

The trio 'Fecit potentiam' is less pugnacious in style than some settings of this verse, though still quite energetic despite the absence of the tenor; the second half ('dispersit superbos') is more ruminative, with the altus and bassus presenting lengthy rising melismas on 'mente cordis sui'. In verse 8, 'Esurientes', the full texture resumes, though the writing is relatively gentle in feel, with little if any sign of the plainsong tone. These two quieter verses set up the increasing energy of verses 10 and 12: in the former the tone is heard once again in long notes, this time in the altus, before a strongly chordal 'Abraham et semini eius' ushers in the Gloria. The expanded texture of verse 12 is used to striking effect, with each voice stating the tone before 'et nunc, et semper' brings two strong cadences on B flat (here sounding as C). The final 'et in saecula saeculorum. Amen' is stronger still, with chordal writing to the fore, and the added superius II holding the *Magnificat* tone at the upper end of the texture.

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1 **Gaude Barbara**, quia meruisti
Impetrare quod petisti,
Dante Dei Filio.

Rejoice, Barbara, for you were worthy
to obtain what you sought,
given by the Son of God.

Gaude, namque elevata
Es in caelo, et velata
Nobili martyrio.

Rejoice, for you have been raised
to highest heaven, and are clothed
in the glory of noble martyrdom.

2 Te laudantem familiam
Trahe post te ad gloriam
Finito exilio.

Praising you, servants,
bring them with you into glory,
exile over.

O Barbara tam beata,
Pro nobis Christum exora.

O so blessed Barbara,
make your prayer to Christ for us.

SUFFRAGE TO SAINT BARBARA from the BOOK OF HOURS

3 **Quomodo cantabimus canticum Domini**
in terra aliena?
Si oblitus fuero tui, Jerusalem,
oblivioni detur dextera mea.
Adhaereat lingua mea faucibus meis,
si non meminero tui.

How shall we sing the Lord's song:
in a strange land?
If I forget thee, O Jerusalem:
let my right hand forget her cunning.
If I do not remember thee,
let my tongue cleave to the roof of my mouth.

PSALM 136 (137): 4–6

4 **Simile est regnum caelorum**
homini patri familias qui exiit primo mane
conducere operarios in vineam suam.
Conventione autem facta cum operariis
ex denario diurno, misit eos in vineam suam.
Et egressus circa horam tertiam
vidit alios stantes in foro otiosos
et dixit illis: Ite et vos in vineam meam;
et, quod iustum fuerit, dabo vobis.

For the kingdom of heaven is like unto a man
that is an householder, which went out early in the morning
to hire labourers into his vineyard.
And when he had agreed with the labourers
for a penny a day, he sent them into his vineyard.
And he went out about the third hour,
and saw others standing idle in the marketplace,
and said said unto them: Go ye also into the vineyard,
and whatsoever is right I will give you.

MATTHEW 20: 1–4

5 **O crux splendidior** cunctis astris,
quae sola fuisti digna portare talentum mundi.
Dulce lignum, dulces clavos, dulcia ferens pondera,
salva praesentem catervam,
in tuis laudibus hodie congregatam. Alleluia.

O cross, more splendid than the stars,
alone you were worthy to bear the ransom of the world.
Sweet wood, sweet nails, bearing so sweet a burden,
save those that are assembled here today
to sing your praises. Alleluia.

MAGNIFICAT ANTIPHON AT SECOND VESPERS FOR THE EXALTATION OF THE HOLY CROSS

6 **Ductus est Jesus** a Spiritu in desertum
ut tentaretur a diabolo.
Et cum ieiunasset quadraginta diebus
et quadraginta noctibus postea esuriit.
Et accedens tentator dixit ei:
7 Si Filius Dei es dic ut lapides isti panes fiant.
Qui respondens dixit:
Scriptum est: non in solo pane vivit homo
sed in omni verbo quod procedit de ore Dei.

Then was Jesus led up of the Spirit into the wilderness
to be tempted of the devil.
And when he had fasted forty days
and forty nights, he was afterward an hungred.
And when the tempter came to him, he said:
If thou be the Son of God, command that these stones be made bread.
But he answered and said:
It is written: man shall not live by bread alone,
but by every word that proceedeth out of the mouth of God.

MATTHEW 4: 1–4

Missa Ecce sacerdos magnus
intonations DAVID STUART (Gloria) & CHRISTOPHER O'GORMAN (Credo)

8 Kyrie eleison.

Lord, have mercy.

tenor
Ecce sacerdos magnus qui in diebus suis
placuit Deo, et inventus est iustus.

tenor
Behold a great priest, who in his days
pleased God, and was found to be just.

9 Christe eleison.
10 Kyrie eleison.

Christ, have mercy.
Lord, have mercy.

altus I
Ecce sacerdos magnus.

altus I
Behold a great priest.

11 Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, rex caelestis, Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
12 Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus sanctus. Tu solus Dominus.
Tu solus altissimus, Jesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris. Amen.

Glory to God in the highest
and on earth peace to men of good will.
We praise you. We bless you.
We worship you. We glorify you.
We give thanks to you for your great glory.
Lord God, heavenly king, God the Father almighty.
Lord, only-begotten Son, Jesus Christ.
Lord God, Lamb of God, Son of the Father.
You who take away the sins of the world, have mercy on us.
You who take away the sins of the world,
receive our prayer.
You who sit at the right hand of the Father, have mercy on us.
For you alone are holy. You alone are Lord.
You alone are the most high, Jesus Christ.
With the Holy Spirit, in the glory of God the Father. Amen.

13	Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de caelis. Et incarnatus est de Spiritu Sancto ex Maria virgine. Et homo factus est.	*I believe in one God, the Father almighty,* *maker of heaven and earth,* *of all things visible and invisible.* *And in one Lord Jesus Christ,* *the only-begotten Son of God.* *Begotten of the Father before all generations,* *God from God, light from light,* *true God from true God.* *Begotten, not made, of one being with the Father:* *through whom all things were made.* *Who for us men and for our salvation* *came down from heaven.* *And was made incarnate by the Holy Spirit of the virgin Mary.* *And was made man.*
14	Crucifixus etiam pro nobis sub Pontio Pilato: passus et sepultus est. Et resurrexit tertia die secundum scripturas. Et ascendit in caelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria iudicare vivos et mortuos: cuius regni non erit finis.	*He was crucified also for us under Pontius Pilate:* *he died and was buried.* *And he rose again on the third day* *in accordance with the scriptures.* *And he ascended into heaven:* *he sits at the right hand of the Father.* *And he shall come again in glory* *to judge both the living and the dead:* *his kingdom shall have no end.*
15	Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et exspecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.	*And in the Holy Spirit, Lord and giver of life,* *who proceeds from the Father and the Son.* *Who with the Father and the Son together is worshipped* *and glorified: who spoke through the Prophets.* *And in one holy, catholic and apostolic Church.* *I acknowledge one baptism for the forgiveness of sins.* *And I look for the resurrection of the dead,* *and the life of the world to come. Amen.*
16	Sanctus, sanctus, sanctus Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua.	*Holy, holy, holy Lord God of hosts.* *Full are the heavens and the earth of your glory.*
	altus I Ecce sacerdos magnus qui in diebus suis placuit Deo, et inventus est iustus.	altus I *Behold a great priest, who in his days* *pleased God, and was found to be just.*
17	Osanna in excelsis.	*Hosanna in the highest.*

trio CLAIRE EADINGTON alto, EMMA ASHBY alto, DAVID STUART bass

18 Benedictus qui venit in nomine Domini.
19 Osanna in excelsis.

Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

20 Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Lamb of God, you who take away the sins of the world,
have mercy on us.

altus II & tenor
Ecce sacerdos magnus qui in diebus suis
placuit Deo, et inventus est iustus.

altus II & tenor
Behold a great priest, who in his days
pleased God, and was found to be just.

21 Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

Lamb of God, you who take away the sins of the world,
grant us peace.

superius II
Ecce sacerdos magnus qui in diebus suis
placuit Deo, et inventus est iustus.

superius II
Behold a great priest, who in his days
pleased God, and was found to be just.

22 **Peccantem me quotidie**, et non me paenitentem,
timor mortis conturbat me:
quia in inferno nulla est redemptio.
Miserere mei, Deus, et salva me.

Sinning every day and not repenting,
the fear of death troubles me:
for in hell there is no redemption.
Have mercy on me, God, and save me.

SEVENTH RESPOND AT MATINS FOR THE DEAD

23 **Beatus es et bene tibi erit**,
egregie martyr Sebastiane.
Quia cum sanctis gaudebis
et cum angelis exsultabis in aeternum.

Blessed are you and good shall it be for you,
illustrious martyr Sebastian.
For with the saints you will be joyful
and with the angels you will rejoice for ever.

MATINS RESPONSORY ON THE FEAST OF ST SEBASTIAN

24 **Quae est ista tam formosa**,
quae ascendit per desertum quasi aurora consurgens,
pulchra ut luna, electa ut sol?

Who is she, so beautiful,
who rises across the desert as the rising dawn,
lovely as the moon, special as the sun?

25 Surge propera, amica mea,
formosa mea, immaculata mea,
vulnerasti cor meum, soror mea, sponsa,
in uno oculorum tuorum et in uno crine colli tui.

Arise, hasten, my love,
my beautiful one, my unsullied one:
you have wounded my heart, my sister, bride,
with one of your looks and with one hair from your neck.

GRADUAL VERSE & RESPONSORY FOR THE VISITATION OF MARY
after SONG OF SONGS

Magnificat secundi toni
intonation CHRISTOPHER O'GORMAN

26	1 Magnificat anima mea Dominum.	*My soul doth magnify the Lord:*
	2 Et exsultavit spiritus meus in Deo, salutari meo.	*and my spirit hath rejoiced in God my Saviour.*
27	3 Quia respexit humilitatem ancillae suae:	*For he hath regarded: the lowliness of his handmaiden.*
	ecce enim ex hoc beatam me dicent omnes generationes.	*For behold, from henceforth: all generations shall call me blessed.*
	4 Quia fecit mihi magna qui potens est:	*For he that is mighty hath magnified me:*
	et sanctum nomen eius.	*and holy is his Name.*
28	5 Et misericordia eius a progenie in progenies	*And his mercy is on them that fear him:*
	timentibus eum.	*throughout all generations.*
	6 Fecit potentiam in brachio suo:	*He hath shewed strength with his arm:*
	dispersit superbos mente cordis sui.	*he hath scattered the proud in the imagination of their hearts.*
29	7 Deposuit potentes de sede,	*He hath put down the mighty from their seat:*
	et exaltavit humiles.	*and hath exalted the humble and meek.*
	8 Esurientes implevit bonis:	*He hath filled the hungry with good things:*
	et divites dimisit inanes.	*and the rich he hath sent empty away.*
30	9 Suscepit Israel, puerum suum,	*He remembering his mercy*
	recordatus misericordiae suae.	*hath holpen his servant Israel:*
	10 Sicut locutus est ad patres nostros:	*as he promised to our forefathers,*
	Abraham et semini eius in saecula.	*Abraham and his seed for ever.*
31	11 Gloria Patri, et Filio,	*Glory be to the Father, and to the Son,*
	et Spiritui Sancto.	*and to the Holy Ghost.*
	12 Sicut erat in principio, et nunc, et semper:	*As it was in the beginning, is now, and ever shall be:*
	et in saecula saeculorum. Amen.	*world without end. Amen.*

LUKE 1: 46–55

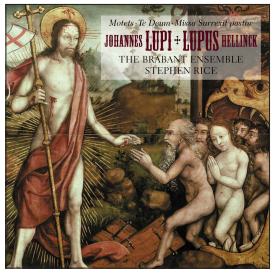
THE BRABANT ENSEMBLE

The Brabant Ensemble is one of the most highly regarded professional vocal groups specializing in Renaissance polyphony, with a substantial discography including many premiere recordings. It takes its name from the Duchy of Brabant, an area now forming parts of northern Belgium and the southern Netherlands, from which the core of its repertory is drawn. It was founded in 1998 by Stephen Rice in order to perform the so far under-exposed sacred music of the mid-sixteenth century. Since then the ensemble has taken a leading role not only in the rehabilitation of composers such as Nicolas Gombert, Thomas Crecquillon and Pierre de Manchicourt—all of whom it has recorded on Hyperion—but also in the continued exploration of major figures such as Lassus, Palestrina and Josquin. Its first recording of Mouton was Disc of the Week on BBC Radio 3's Record Review; other albums have been shortlisted for Gramophone Awards four times, and have won similar acclaim internationally.

The Brabant Ensemble is in international demand on the concert stage, having performed in France, Belgium, the Netherlands, Germany, Switzerland, Spain, Portugal and Slovenia. The Ensemble made its debut at London's Wigmore Hall in September 2016, and returned there in October 2022 to celebrate the quincentenary of Jean Mouton.

STEPHEN RICE

Stephen Rice is a freelance choral director, singer, and writer on music, who has held academic positions at the universities of Southampton and Bristol, and at several Oxford colleges. In 2004 he took a doctorate at Oxford University with a dissertation on the motets of Nicolas Gombert; he then held a Junior Research Fellowship at Wolfson College, Oxford (2004–08). As well as founding and directing The Brabant Ensemble, he has conducted extensively in the choral, oratorio and operatic fields, both freelance and as Director of the New Chamber Opera Studio between 1999 and 2004, and as Director of Music at the Oxford church of St Mary Magdalen from 2003 to 2011. As a scholar he has published on the music of Gombert, Morales, Tallis, Clemens non Papa, Josquin and Victoria, and on Renaissance music theory. In 2008 he was awarded a three-year Fellowship in the Creative and Performing Arts by the Arts and Humanities Research Council, held at the University of Southampton.



SOURCES FOR EDITIONS

Missa Ecce sacerdos magnus
Missarum liber secundus Francisci Guerreri in alma ecclesia Hispalensi portionarii, et cantorum praefecti (Rome: Domenico Basa, 1582), pp. 21–39. RISM G4872

Magnificat secundi toni
Canticum Beatae Mariae, quod Magnificat nuncupatur, Per octo Musicae modos variatum. Francisco Guerrero Musices apud Hispalensem Ecclesiam praefecto Authore (Leuven: Pierre Phalèse, 1563), fols. 19v–26v. RISM G4868

Peccantem me quotidie *&* **Quae est ista?**
Francisci Guerrero Hispalensis sacre cantiones, vulgo moteta nuncupata, quatuor et quinque vocum (Seville: Martin de Montesdoca, 1555), nos. 15 (five-voice sequence) and 6 (four-voice sequence). RISM G4867

Beatus es, **Gaude Barbara**, **Quomodo cantabimus?** *&* **Simile est regnum caelorum**
Mottecta Francisci Guerreri in Hispalensi Ecclesia Musicorum praefecta. Que partim quaternis Partim Quinis, alia Senis, alia Octonis Concinuntur vocibus. Liber secundus (Venice: Giacomo Vincenti, 1589), nos. 40, 32, 23 & 33. RISM G4875

Ductus est Jesus *&* **O crux splendidior**
Motteta Francisci Guerreri in Hispalensi Ecclesia Musicorum praefecti. Quae partim Quaternis, partim Quinis, alia Senis, alia Octonis Concinuntur vocibus (Venice: Sons of Antonio Gardano, 1570), pp. 11–12, 30. RISM G4871

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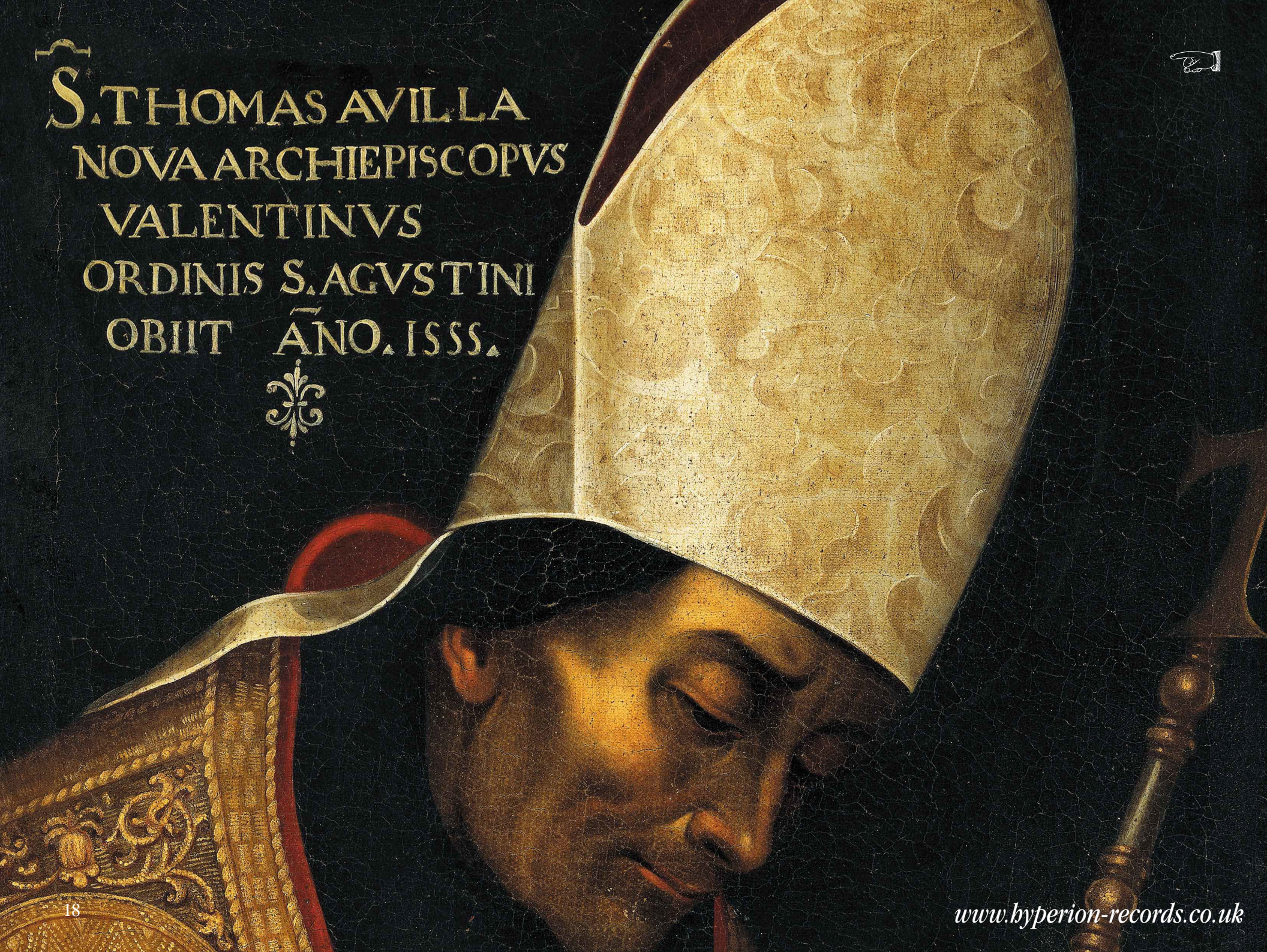
S. THOMAS AVILLA
NOVA ARCHIEPISCOPVS
VALENTINVS
ORDINIS S. AGVSTINI
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